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character of a great man and in arranging the decorative ensemble of the façade of a building; as skilled in designing an equestrian statue as in modeling the human figure. We admire the clean-cut, stately equestrian of General Sigel; the subtle character, so truly drawn, in the Jefferson statue; the fountains, sparkling and bubbling with the very spirit of youth; the masterly composition of his great architectural groups. He has enriched our country's art life, and his work will endure.

Important as was the personal performance of Karl Bitter as a sculptor, no less significant was his influence upon the members of his profession. By his enthusiasm and his suggestion he has in-

spired other sculptors to some of their highest achievements. And he was not only the artist, gifted with the power to urge and inspire his brother artists; he was a leader, endowed with rare executive ability—a faculty whereby he so successfully directed the sculptural decorations of the Buffalo Exposition, that since then every great International Exposition in our country has regarded his services as indispensable. Nor is this all. The public spirit with which he devoted his time and talent to our city as a member of its Art Commission, and the counsel and help he has freely given to men of his own profession stamp him as one whose untimely death brings unusual loss to our community.

KARL BITTER: EXPOSITION BUILDER*

BY JOHN G. MILBURN

I HOPE many of you saw and remember, the Pan-American Exposition at Buffalo fourteen years ago. Those of us who were connected with it in an executive capacity will never forget the problems it presented from the time of its inception . . . Bitter came to us as Director of Sculpture through the nomination of the National Sculpture Society. His nomination was justified immediately. He commanded our entire confidence at once. His exuberant energy, his enthusiasm, his earnestness, his breadth of mind, his love of his Art stamped him as the man for the place.

The Board of Architects with him and the other associates, went, as it were, into retreat and evolved the plan of fundamental idea of a plan for the exposition. I would like to explain, but there is not the time and it is not necessary, so a few words of obvious generality must suffice.

The object was to make visible to the inquiring eye American resources, civilization, enlightenment and progress, such as forestry, mining, agriculture and horticulture. Towards the center were the Temple

of Music and the buildings, the contents of which were to illustrate Government and Education. Beyond them were the buildings for the exhibition of material progress in Manufacturing and the Liberal Arts, Machinery, Transportation and Electricity. In the center was the Court of Fountains, culminating in the scene which suggested the great waters of the country, and in that massive tower which seemed to be extending its protecting arms around all that has been done and achieved for mankind by the Americans.

With an inspiration that captured the Board of Architects, Bitter conceived and developed a scheme of sculpture, beginning at the entrance and ending at the tower, which unfolded and illustrated the plan, purposes and objects of the exposition, not as a miscellaneous mass of buildings and exhibits, but as an inherent revelation of the development and various forms of energy and activity of the Western Hemisphere. That it should be merely ornamental did not satisfy him. Hence his scheme was a progressive composition; first, Nature; then, Man; and then the Genius of Man. Nature was expressed by fountains and groups entitled Mineral Wealth, Animal Wealth, and Flora'

*Part of address delivered at the Karl Bitter Memorial Meeting held in the Auditorium of the Society of Ethical Culture, New York City, on the evening of May 5, 1915.



THE CRANE TABLET

KARL BITTER

Wealth. The Fountain of Nature was balanced by such subjects as the Savage Age, and the Age of Despotism and the Age of Enlightenment. In the division showing the Genius of Man, there were groups representing the human emotions and the human intellect; the Birth of Venus, typifying the emotions; and the Birth of Athene typifying the intellect.

Science, Agriculture and Manufacture were pendants on the Fountain of Pendants in the center, and the great tower was surmounted by the Goddess of Light. The main approach to the exposition, called the

Triumphal Causeway, was symbolical of the National spirit. The groups in the niches represented Courage, Patriotism, Truth and Benevolence; the fountains between which one paused symbolized the Atlantic and Pacific; and the mounted standard bearers crowning the four pylons of the causeway were, with their accessories, designed to express Power and Peace. These were the works of Bitter himself, and were, in the opinion of St.-Gaudens, the finished product of the sculptor's art at the exposition. By competent judges they were regarded as the greatest of Bitter's

genius; and it will always be a matter of profound regret that, executed only in plaster, there is no enduring record of them. There was something about those superb youths mounted on their firey, rearing steeds, so full of life, energy, and power, that seemed to suggest the resolute manliness, high courage and indomitable spirit of Bitter himself.

All this was a great undertaking, and it occupied the best part of two years of his life. Upon him developed the selection of his collaborators, a duty which he discharged with infinite tact, absolute fairness, and a thorough knowledge and appreciation of the men selected. Then there was the supervision of the work as it proceeded, and the superintendence of the enlargement of the models and the placing of the finished works in position. When we remember that there were more than five hundred of

these productions, the magnitude of this task is apparent. Moreover, it had all to be done on time, and, if the individual artist is inclined to be careless of the passage of weeks and months, what must have been the worries over the responsibility for an army of them. But he was more than equal to the duties of his difficult position. It was not only that he displayed extraordinary executive ability, but that he never failed in that delicacy, consideration, gentleness, firmness and personal sympathy which were necessary to perfect co-operation between him and his comrades. There were no jealousies amongst them, no bickerings, no sulking, no intrigues; he imbued them with his own spirit and that great, big, hearty, powerful, strong man evoked only the enthusiasm and devotion, and the excellence of the work at the exposition is a fond tribute to his rare and great qualities.

KARL BITTER: CITIZEN*

BY GEORGE McANENY

OF Karl Bitter, the man, and just a word of my own knowledge of him. I do recall in one or two incidents where it was my good fortune to work with him in the development of some plan, just what his manhood and just what his art meant. His earnestness, his great patience with the suggestion of every one who came to view or criticize his work, never putting aside anything so suggested, but taking it as worth while, if not weaving it into the final expression of the work itself. Particularly so was it with Carl Schurz—the pains, the infinite pains, that he took with that work and his feeling from the beginning that here was an opportunity to preserve every trace—familiar understanding—to give the form and features of the man who meant so much to those who had, like he had, come across the seas and found their opportunity in America, found here their great opportunity for leadership, statesmanship; and Karl Bitter

himself was a statesman. There was nothing in our public life that he did not quickly grasp, conceive and understand. And when he worked out for us the medalion for Robert Ogden, commemorating our journeys and experiences in the South, we told Bitter what we wanted to express. He came back soon with a wonderful design, expressing every thought in our minds and giving to the world of art a real treasure. It was so in everything that he touched. Never have I known a man in whom the rarest qualities of strength and sweetness were so wonderfully united. I have never known him to be impatient; never known him to leave a word that would rankle in the heart of any other man—only that constant fineness. New York will treasure his name, I need not assure you. New York will want to have his boys in its citizenship and they will grow up, not merely for what they do, but as sons of Karl Bitter. In short, the name of Karl Bitter will always be blazoned in beautiful letters. The city itself shall never forget him.

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